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ABSTRACT

A brief introduction outlines a general print product planning, production, and distribution process which is followed by explanations of 26 print process concepts with references to the ideas of experts in the field. The alphabetically-arranged concepts include audience, brochures, content, disclaimers, editing, format, grammar, halftones, inks, journals, kudos, the Market Project for Special Education (LINC), mail, news, objectives, production, questionnaires, review and revision, style, typesetting, users guides, vocabulary, writing, x-rated materials, "yawn" (a stylistic consideration), and zymurg. Prepared for outreach projects of the Handicapped Childrens' Early Education Program (HCEEP), this manual also addresses concerns of those in-state and other agencies involved in the use of model programs. A 21-item bibliography lists related resources and references for materials cited in the publication. (LMM)

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Print

by Daniel Assael and Pascal Trohanis

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PREFACE

Since its beginning in 1973, HCEEP Outreach projects have designed, written, produced, and distributed an enormous number of print products, including manuals, brochures, tests, questionnaires, books, news releases, instructional materials, and journal articles.

The preparation of print products is a time-consuming, creative process which encompasses an array of knowledge and skills. During the last five years, SEP and TADS have received many requests from Outreach projects and others for technical assistance that addresses the major challenging tasks of producing print products.

To respond to this need and interest, SEP asked TADS to prepare a straightforward, short, easy-to-read, single-volume guide or reference paper on the subject. We hope to foster project success by giving project directors and staff fresh ideas to refine or streamline their print communication efforts, improve reader comprehension and reception, and help improve the relationship and transactions between Outreach staffers and professional editors and designers.

We begin this paper with a brief introduction outlining a fairly general print product planning, production, and distribution process. Then, 26 print process concepts from "A" to "Z" are introduced and discussed, frequently referring to the ideas of other experts in the field. Finally, a bibliography lists related resources and references for materials used to prepare the publication.

We hope this report will build upon the past traditions of HCEEP product development and lend some fresh thoughts for future efforts. Thus, improved practices, ideas, products, and programs involving young handicapped children and families can be shared.

Daniel Assael
Pascal Trohanis

January 1983
Chapel Hill, NC

INTRODUCTION

> A reader makes the printed communication happen ... releases the magic that causes words on a page to leap into living thoughts, ideas, emotions.
>
> And no matter how many millions may be on the receiving end of the message, it is addressed to, and received by, individuals, one at a time -- each in the splendid solitude of his or her own mind. There, the silent language of print can whisper, rage, implore, accuse, burst into song, explode into revelation, stab the conscience. Or work a healing faith.
>
> Aeschylus knew this when he called written words "physicians." And so did Hitler when he burned them. Because mobs roar, but individuals think. They think. They read. And they ask questions that alter the course of the world.
>
> - Good Housekeeping advertisement appearing in The Wall Street Journal April 9, 1981

For over a decade, HCEEP professionals working on behalf of young handicapped children and their families have written, designed, and distributed a variety of print materials to inform and influence other people and organizations who can make a positive difference in the lives of these children and families. More specifically, the HCEEP printed word supports program missions that include model project adoption/adaptation, training, public awareness, state planning, and product development.

This paper assumes that your HCEEP project has identified a communication need, interest, or problem. Further, we assume that you have reviewed the array of communication strategies available -- i.e., audiovisual, print, and person-to-person -- and have selected the printed word as the most appropriate communication strategy.

Print products are:

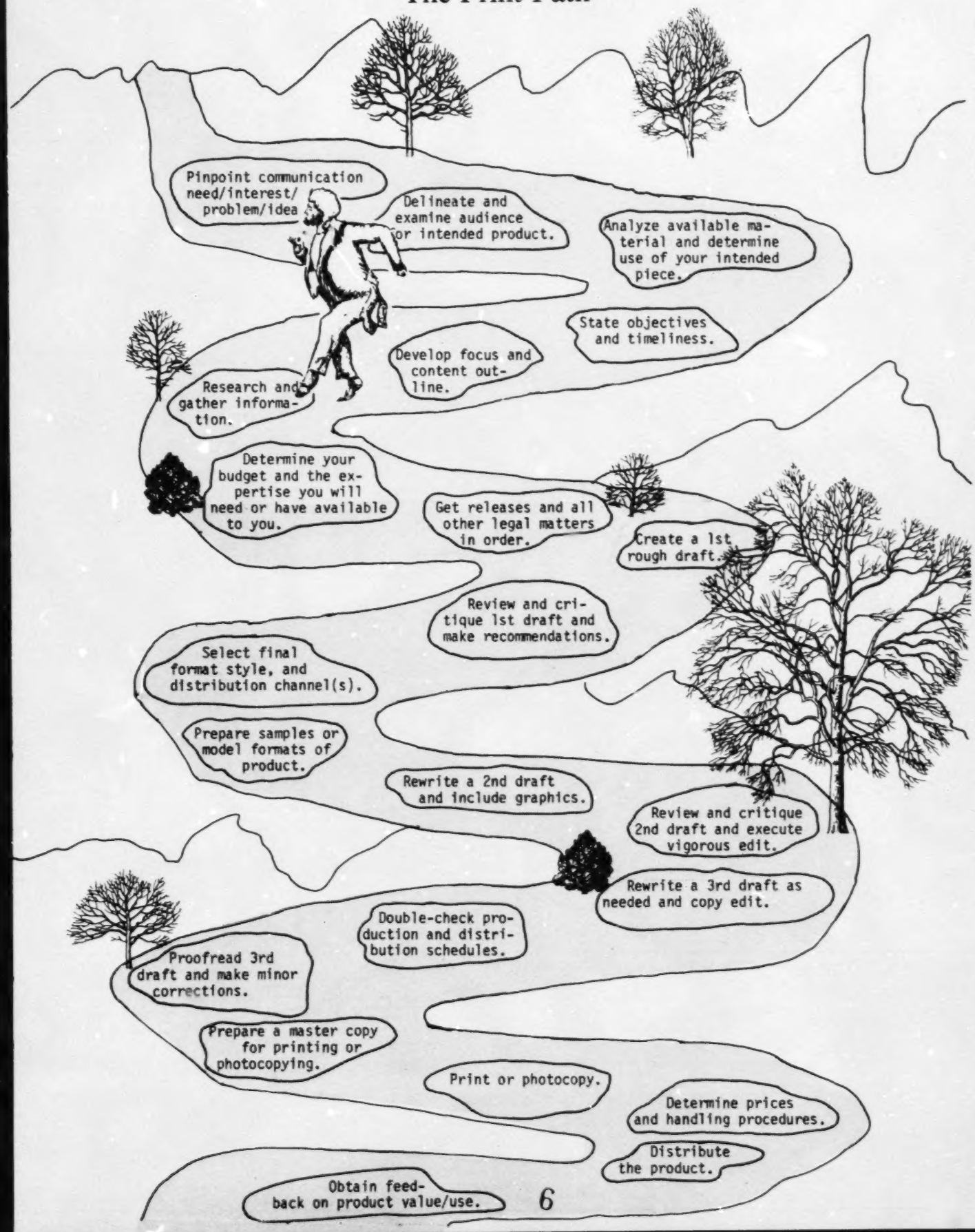
1) economical
2) relatively easy to prepare
3) permanent
4) easy to store and access
5) easy to distribute
6) can be packaged in various formats
7) allow audiences to proceed at their own rates

Figure 1 portrays the steps involved in the development and dissemination of a print product. Throughout this process or a similar one that you may follow, you should be clear, logical, honest, and above all, professional. Additionally, you need to be aware of your rights and responsibilities as a federal project disseminating printed materials -- e.g., in regard to disclaimers, GPO limitations, release forms, copyright, etc. You can be imaginative in your print endeavors, but your print materials must have a focus, and they must tie in with your overall dissemination and Outreach effort.

As Roman and Raphaelson (1981) remind us: "There's no surer way to foil a project than to garble communications. While good writing is no guarantee of success, it does make things happen!" (p. 72) So, if you plan carefully, write well, design imaginatively, produce efficiently, and distribute systematically, your publications program will probably succeed.

Figure 1

The Print Path


Pinpoint communication need/interest/ problem/idea
Delineate and examine audience or intended product.
Analyze available material and determine use of your intended piece.
State objectives and timeliness.
Develop focus and content outline.
Research and gather information.
Determine your budget and the expertise you will need or have available to you.
Get releases and all other legal matters in order.
Create a 1st rough draft.
Review and critique 1st draft and make recommendations.
Select final format style, and distribution channel(s).
Prepare samples or model formats of product.
Rewrite a 2nd draft and include graphics.
Review and critique 2nd draft and execute vigorous edit.
Rewrite a 3rd draft as needed and copy edit.
Double-check production and distribution schedules.
Proofread 3rd draft and make minor corrections.
Prepare a master copy for printing or photocopying.
Print or photocopy.
Determine prices and handling procedures.
Distribute the product.
Obtain feedback on product value/use.

PRINT IDEAS "A" TO "Z"

AUDIENCE

The people for whom your print product is intended are called the "audience" or "targets." The audience is a group of people your project chooses to reach and influence. A good knowledge of your audience will ensure a clear and precisely focused print product.

It is absolutely essential that you undertake an audience analysis which covers such features as:

1. What is the location of your audience?
   a. urban, rural, suburban
   b. local school system, university, hospital, private agency
   c. state, region, nation

2. How many people comprise your audience?

3. What common characteristics do they share?
   a. role -- administrators, teachers, doctors, students
   b. reading abilities
   c. values or beliefs

4. What are their interests and experiences with your project?

5. Who are the leaders of your audience?

6. What does the audience know already?

7. What is the audience's predisposition toward print materials (size, layout, production)?

You can further divide your audiences into categories such as primary -- key recipients to be reached and influenced (people, for instance, with the authority to adopt your program) -- and secondary audiences -- people with a more peripheral interest.

Categorizing audiences by examining their roles or affiliations helps indicate the nature of their interest in your materials. For example:

1. Agencies
   a. SEAs
   b. LEAs
   c. IEUs
   d. Head Start
   e. Day care
   f. MH/MR
   g. DD councils
   h. Child and maternal care
   i. Hospitals
   j. Private preschools
   k. State legislature
   l. County/city commissioners

2. Roles
   a. State directors of special education
   b. Local administrators
   c. Parents
   d. EC/SE coordinators
   e. Aides
   f. Doctors
   g. University professors
   h. Specialists
   i. Children
   j. Volunteers
   k. Teachers

Hunt, Johnson and Degener (1980) remind us that knowing our intended audience is crucial to print product development:

> Keep in mind at all times the audience for whom your materials are intended .... For example, awareness materials should have more general appeal than materials specifically for teachers. Try to work from the point of view of the anticipated user.
>
> (p. 5)

To help you pinpoint more information about your audience, ask other people about the audience you wish to reach. Research information from books and reports such as the census, professional journals, and local newspapers to gain a better understanding of the audience. Finally, you can do your own research by sampling the intended audience through personal interviews or surveys.

Prentice (1976) observes:

> Thorough audience analysis is not an easy chore, but it's worth considerable time and money if done properly. The solid information you gain through your audience analysis makes it possible for you to design messages that truly influence. You will know which media channels reach the people you want to reach. Anything else is a pure waste of time and money. Careful audience analysis is like plumbing the depth of a pond before diving off a high rock -- it greatly reduces the chances of coming up with mud on your face.
>
> (p. 42)

Brochures can be used:

- to present an overview of your program to inform the public or a specific audience
- as a catalogue of products available to a particular audience
- to advertise a particular event, product, workshop, etc.
- to generate funds

Brochures generally are produced to fit into a business-size envelope for easy mailing. A common format for a brochure is a six-page folder formed by folding an 8-1/2" x 11" paper twice to form six panels. The panels can be treated as separate pages, or material can be spread out over two or three adjacent panels. In any case, when the brochure is folded, the front panel usually is reserved for a cover design. If the brochure is to be mailed without an envelope (bulk rate), reserve the rear panel for postal information.

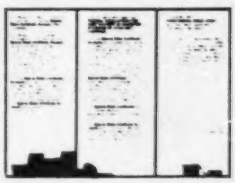
There are two folding options for a six-page folder:

regular (letter-fold):

accordion fold:

Here is an example of a regular six-page folder:

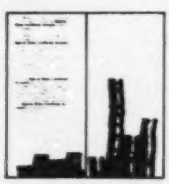
1 2 3

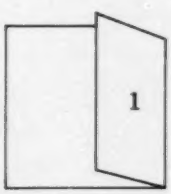


4 5 6

When the brochure is folded, panel 3 becomes the front cover and panel 2 becomes the back cover:

When the brochure is opened, the design on panel 4 should complement panel 1:





4 5

When the brochure is completely unfolded, panels 4, 5, and 6 hold most of the information in your brochure.

CONTENT

Will your publication cover your entire program or model? Will it explain a particular assessment device? Should you include personal profiles or success stories? Will you describe an innovative practice or form of intervention or therapy for certain youngsters?

It is vital that you carefully delimit the content of your print product. What is it that you want to say? Etzold (1976) points out:

> Good form does not begin with putting pen to paper; it begins with putting one's mind to the problem of organizing a treatment of one's chosen topic. Whether short or long, manuscripts must have balance and a certain ordered progression that facilitates communication of ideas.
>
> (p. 614)

Naturally, the content must relate to the needs and interests of your audience. The content must be understandable and free from excessive jargon or slang. Above all, the content must reflect a thesis and have a steady focus.

The National Diffusion Network's Guide to Packaging Your Educational Program (Hunt, Johnson, and Degener - 1980) offers some useful advice:

> When you prepare any materials, whether they are only introductory in nature or intended to provide detailed information on some aspect of program operation, some general points should be kept in mind.
>
> Any materials that you develop should emphasize your program's basic features -- those that make it work and those that distinguish it from others. Identifying the basic features of your own program isn't always easy, and someone from outside your project can often provide the objectivity needed. In addition, it is often helpful to have each member of your staff list the project's basic features from his or her own point of view. Compile a master list and use it as a guide, recognizing that it will be refined and altered as your work progresses.
>
> Work from the point of view of the anticipated user, but remember too that not all adopters will approach your program in the same way. As you work with different adopters, you'll find variations in their plans for using your program. Some will want their program to match yours as closely as possible, while others will want to modify it to meet special circumstances.
>
> Emphasize flexibility, and present program operation in broad terms so that potential adopters will not be discouraged. A program should be thought of as a set of interrelated functions -- responsibilities that must be assumed and tasks that must be performed to achieve results similar to those obtained by the originating project.

Focus more on what has to be done and less on the specific individuals who have to do it. Suggest ways of accomplishing goals. For example, explain why lesson plans are needed, provide samples, and encourage adopters to generate their own plans by following these models. Provide a wide range of learning activities (explaining the specific purpose of each) so that adopters can choose among them. Indicate whether an adopter may choose to use single parts of your program rather than adopting the entire program and also whether individual parts may be adopted one by one rather than the whole program being adopted all at once.

Be sure that you have explained why each essential element of your program is truly necessary, then recognize that adopters will often want to reshape "your" program so that it becomes "theirs."

Emphasize the diverse advantages that your program can provide. Potential adopters are interested in financial and administrative benefits as well as in the program's potential for student achievement.

Indicate whether your program can be observed in action and tried out. Potential adopters will want to know that your program can be adapted to their own styles and situations without losing its essence and its benefit to students.

Other suggestions include the following: Choose examples of program features that have broad appeal. Be alert to national trends, and highlight any popular features in your program. If your project has been reviewed and approved by a state education agency, federal review panel, or other prestigious entity, say so. Emphasize positive evaluation data, but be concise. (You can offer to supply a complete set of figures on request.) Anticipate adopter questions, based on your own experience and also on field tests of your materials. Help potential adopters to anticipate problems by identifying the main difficulties that you have faced, as well as the solutions that have worked for you.

(pp. 9-10)

Disclaimer

Anyone using federal funds to compile and distribute information is required by law to include a disclaimer either at the beginning or at the end of each publication. The proper format and wording of the disclaimer should be cleared with your funding agency.

A standard disclaimer:

> This paper is distributed pursuant to a grant with Special Education Programs, U.S. Department of Education. Grantees undertaking such projects under government sponsorship are encouraged to express freely their judgment in professional and technical matters. Therefore, points of view or opinions do not necessarily represent official government position or policy.

EDITING

Before

One of your first tasks in analyzing your cost analysis system will require that you separate costs in certain ways in order to meet specific cost information needs. Your cost analysis design should have anticipated these requirements and collected cost data in ways that will permit those separationss.

Some ways of separating costs that might be necessary or useful to you are:

- Separating costs of program ceprations from costs of model development (see discussion on page 18);
- Separating one-time start-up costs from reocurring or program maintenance costs;
- Separating costs that are essential to program operations from costs that could beelininated without jeopardizing your program;

In general, these separations will have the purpose of allowing you to separate certain information that is to be highlighted for some audiences or eliminated when they are not relevant.

After

~~One of your first tasks in analyzing your cost analysis system will require that you separate costs in certain ways in order to meet specific cost information needs. Your cost analysis design should have anticipated these requirements and collected cost data in ways that will permit those separationss.~~

To analyze your cost data, collect information that will meet specific cost information needs.

Here are some ways to separate costs:

- Separate costs of program operations from costs of model development (see page 18);
- Separate one-time or ongoing start-up costs;
- Separate costs essential to program operations from costs that can be eliminated without jeopardizing your program;

In general, these separations will allow you to separate certain information that is to be highlighted for some audiences or eliminate information for any given audience.

An editor's responsibilities:

1. Ensure grammatical acceptability
2. Ensure stylistic consistency
3. Ensure content accuracy, clarity, and consistency
4. Ensure successful content organization
5. Query and correspond with developers about possible changes in the manuscript
6. Verify the accuracy and completeness of bibliographies and reference sections
7. In mixed media products, ascertain accurate correlation between print and audiovisual components
8. Provide advice about those factors that will help make a product appear attractive to a publisher. An editor may also be consulted for suggestions about format and artwork. Many editors can assist in typemarking; making arrangements with typesetters, printers, and designers; and proofreading.

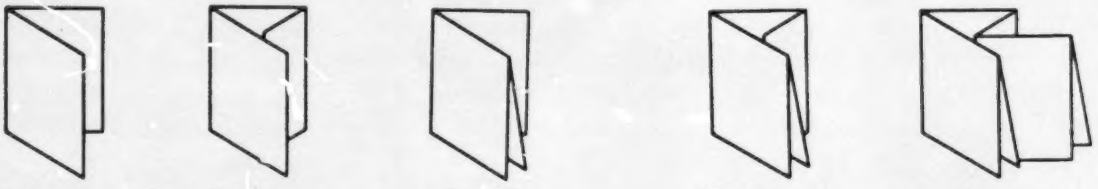
FORMAT

The amount of information you wish to convey to your audience, the amount of money you have, and your personal taste most likely will determine the size and shape of your publication. Sometimes, the way the audience will use the product, the way the product will be disseminated, or the product's relationship to other products must be considered.

First, determine the length of your publication. Obviously, ten pages will not be enough to fill a hard-cover book. With available resources and the purpose of your publication, consider some options:

Brochures, flyers

Brochures and flyers can be printed on a single sheet of paper and then folded to a variety of sizes (including business-letter size):

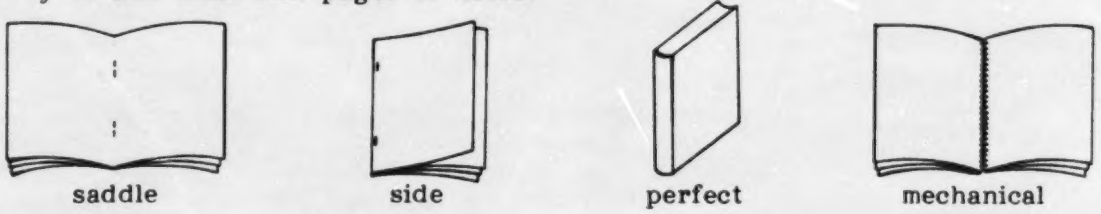


4-page 6-page 8-page 12-page 16-page

Handbooks, workbooks, manuals, monographs

Often, handbooks and manuals are printed in 6" x 9", 4-1/4" x 7", or 8-1/2" x 11" formats. Workbooks should be printed on a standard 8-1/2" x 11" page so a user will have plenty of room to write in the book. Binding depends on money, size of the job, and personal preference.

For shorter jobs, you may use a saddle stitch or side stitch binding. Perfect binding (look at your telephone book) can be used for larger jobs and gives a finished, professional look. Mechanical binding is used frequently for workbooks and other books which must open flat. Three-ring binding is ideal for material to be used in workshops and classes -- when users are likely to add their own pages of notes.



saddle side perfect mechanical

Newsletters

Newsletters can be printed in a variety of sizes, though 8-1/2" x 11" or larger is most common. Some designers try to exploit the timeliness and credibility of most newspapers by printing their newsletters on newsprint (newspaper-type paper) and in a taloid or larger newspaper format.

Binding may not be necessary if newsletters are printed on double-page spreads. However, if the newsletter will be mailed without an envelope, a saddle stitch binding is recommended.

GRAMMAR

Rules of English grammar and punctuation can be complex; surely they are numerous. However, there are a few basic rules you can follow.

An excellent general reference for writing technical papers is Robert A. Day's How to Write and Publish a Scientific Paper.* Day lists these rules of English grammar:

1. Each pronoun should agree with their antecedent.
2. Just between you and I, case is important.
3. A preposition is a poor word to end a sentence with.
4. Verbs has to agree with their subject.
5. Don't use no double negatives.
6. A writer musn't shift your point of view.
7. When dangling, don't use participles.
8. Join clauses good, like a conjunction should.
9. Don't write a run-on sentence it is difficult to punctuate it so it makes sense when the reader reads what you wrote.
10. About sentence fragments.

Four resources on English grammar and punctuation are:

*Day, Robert R. How to Write and Publish a Scientific Paper. Philadelphia: Institute for Scientific Information, 1979.

Follett, Wilson. Modern American Usage. New York: Hill & Wang, 1976.

University of Chicago Press. A Manual of Style (12th ed.). Chicago: Author, 1969.

Strunk, W., Jr., and White, E.B. The Elements of Style (2nd ed.). New York: Macmillan Publishing Company, 1972.

HALFTONES

Shades of grey (in a black-and-white photograph) cannot be reproduced with black ink. In the printing process, shades of grey are simulated by converting the photograph to a halftone -- a pattern of black dots highly concentrated in dark areas and spread out in lighter areas (look closely at any newspaper photo). So, for the purpose of this discussion (and to save the "P" for "Production"), we will use this space to discuss photographs.

Function

Photographs should perform at least one of these functions: illustrate a point made in the text, attract attention, provide visual relief, or tell a story with the aid of a caption or other photos or illustrations.

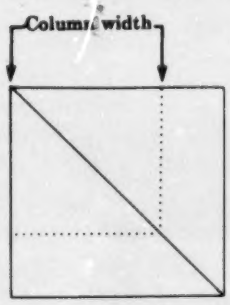
Size and shape

Consider the size and shape of the photo in relation to the size and shape of the space the photo will occupy. Photographs can be enlarged or reduced to fit a particular space, but the dimensions of the reproduction will be proportional to the dimensions of the original; a photograph that is wider than it is deep will remain a horizontal shape regardless of its size.

Scaling

To determine the dimensions of the space you must leave for a particular photo, try using the diagonal method. Lay a piece of tracing paper over your photo and draw a diagonal line from the upper left corner to the bottom right corner of the photo (or the portion of the photo you care to use). Any rectangle formed by right angle lines drawn to meet at the diagonal will be in proportion to the original photo.

For example, if you want a photo to be the same width as your column of type, measure the column and mark that dimension measured from the upper left corner horizontally along the edge of the tracing paper. The length of a line drawn from that point down to the diagonal will be the depth of the space the reproduction will occupy.

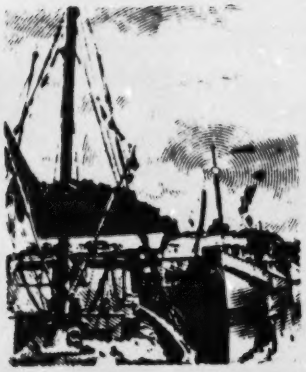


Screens

Photo-mechanical screens or line-conversion screens can add a dramatic element to a photo. A simple process eliminates all middle grey areas, leaving black and white printed in the design of the particular screen. Detail suffers a bit, but screens can be used for pleasing graphic effects for posters, brochures, or cover designs.

The screens shown on the following page are standard and are available from most printers.

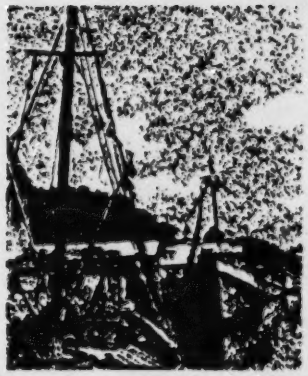
17



spiral line

wavy line

straight line



mezzotint

Inks

Hundreds of colors of ink are available from most printers. However, if you choose more than one color of ink, your costs will increase. Indeed, a full-color process (four colors of ink) often will cost about 15 times the cost of the same job printed with one color of ink. Each color of ink requires a separate run through the printing press.

Most printers consider black to be a color of ink, so don't feel you are limited to black ink if your funds are tight. Realize, though, that colors that are requested infrequently must be mixed fresh for a particular job and often are discarded after that job. So if your job is small, your printer may charge you extra to mix special ink. Most printers have stock colors of ink they use most frequently. These colors probably will be the best buy. The larger the printing shop, the more stock colors they will have.

Legibility

Make sure the color you choose enhances -- or does not inhibit -- the degree of contrast (with the paper) necessary for easy reading. Light yellow may be fine for your artwork, but a page of solid copy in that color on a white page will be most difficult to read without aspirin.

Remember, the color of the paper you choose will change the color of your ink. Your printer should have samples or other aids to help you visualize the consequence of your paper and ink selections.

Personal Taste

If you hate blue, don't use it. If you think red is an angry color, don't use it. If you love light green but someone has donated ten reams of dark brown paper, choose a different ink.

Variety

Individual issues of a series of related reports, or different issues of the same volume of a newsletter, can be printed in different colors of ink and paper for variety and easy identification. If you don't have money for individual cover designs, try printing the same cover (change the title, of course) with a different color of ink or paper.

Cutting corners

Tint screens and reversals can help add variety at little or no extra cost. Your printer has screens that simulate shades of the color ink you select. For example: A 20 percent screen will print that percentage of ink (in a dot pattern) on the paper. When the ink is red, screens can simulate a range of shades from light pink to full red.

A reversal is like a negative. If your background is white and your title copy is black, a reversal will print the background black and the title white (no ink).

With reversals, screens, one color of ink, and a colored paper, variety should be no problem to a designer with a tight budget.

> Writing for publication takes effort. Getting a piece of writing published is not a matter of blind luck; rather, it happens when someone has worked hard and thoughtfully to produce a clear, concise article.
>
> (Beedon & Heinmiller, 1979, p. 15)

The following series of questions and answers were adapted from handouts prepared by Owoc and Corrigan (1982) and Weiler and Boardman (1981).

Q. How many publications are there in the field of education, and which are considered the most prominent?

A. There are between 1500 and 1800, depending on how "related to education" is defined. In a recent study, 27 deans and department heads were asked to rank 55 education-related journals on a scale of 1 (low) to 9 according to "achievement reflected by authorship." Journals with scores of five or above were considered prominent. The order of prominence was not reported, but the following journals did make the list:

Education
Educational Leadership
Educational Research
Elementary English
Elementary School Journal
Exceptional Children
Harvard Educational Review
Journal of Educational Psychology
Journal of Experimental Education
Journal of Reading
Journal of Reading Behavior
Journal of School Psychology
Phi Delta Kappan
Reading Research Quarterly
Reading Teacher

Q. Which periodicals in education reach the widest audience?

A. Here are the education periodicals with circulations of 100,000 or more:

Today's Education
American Educator
Instructor
Learning
Teacher
Phi Delta Kappan

Q. Which periodicals cater to articles about young handicapped children and their families?

A. Topics in Early Childhood Special Education
Aspen Systems Corporation
PO Box 6018
Gaithersburg, MD 20877
(800) 638-8437

Journal of the Division for Early Childhood
1920 Association Drive
Reston, VA 22091
(703) 620-3660 - ask for Trudi Zappolo

Exceptional Children
1920 Association Drive
Reston, VA 22091-1589
(703) 620-3660

Infant Behavior and Development
Ablex Publishing Corporation
355 Chestnut
Norwood, NJ 07648
(201) 767-8450

Journal of the Association for the Severely Handicapped
Garden View Suite
1600 West Armory Way
Seattle, WA 98119
(206) 283-5055

Journal of the National Association for the Education of Young Children
1834 Connecticut Avenue, NW
Washington, DC 20009
(202) 232-8777

Q. How long should an article be?

A. It depends on the publication. Generally, articles accepted for publication to state association journals tend to be shorter (500 to 1500 words) than articles published in the national journals. The preferred average length for all journal articles is about 2,000 words. A summary sheet of guidelines for submissions usually can be obtained from the journal's editor.

Q. What about style requirements?

A. Most journals prefer that authors use one of three style manuals:

American Psychological Association. Publication Manual of the American Psychological Association (2nd ed.). Washington, D.C.: Author, 1974.

Modern Language Association of America. MLA Style Sheet (2nd ed.). New York: Author, 1970.

University of Chicago Press. A Manual of Style (2nd ed., revised). Chicago: Author, 1969.

Q. What else must I consider as I prepare my article?

A. Editors want accurate and original content (conform to the U.S. Copyright Act and do not plagiarize). Type the manuscript double- or triple-spaced with wide margins to allow for editors' marks. Proofread your manuscript and correct any mistakes before submission (this includes cross checking the accuracy and completeness of references). Attention to these details can mean the difference between acceptance and rejection.

Q. What is the average length of time between submission of an article and an editorial decision?

A. Expect to wait nine to ten weeks. But a response may come within a week or a year. If your article is accepted, expect to wait another seven months (average) before publication.

Q. How much will professional education magazines pay for an article?

A. Most pay nothing or very little. However, some magazines do pay regular fees; $200 for an article is about average.

Q. What are the three most frequent reasons manuscripts are rejected?

A. 1. Does not add to the current body of knowledge.
2. Poorly written.
3. Inappropriate subject matter for the journal.

Q. What is the rejection rate for major periodicals in education?

A. Ninety-one percent (median rate for 18 of the most widely read professional magazines).

Q. What other outlets should I consider?

A. Try three other sources. First, check into your state professional organizations since they frequently publish journals. Second, look to your state education and/or health agency, which may publish and circulate a magazine or periodical. Finally, check into ERIC (Educational Resources Information Center) Clearinghouses. Two have particular relevance:

Early Childhood Education University of Illinois 805 West Pennsylvania Urbana, Illinois 61801	Handicapped and Gifted Children Council for Exceptional Children 1920 Association Drive Reston, Virginia 22091

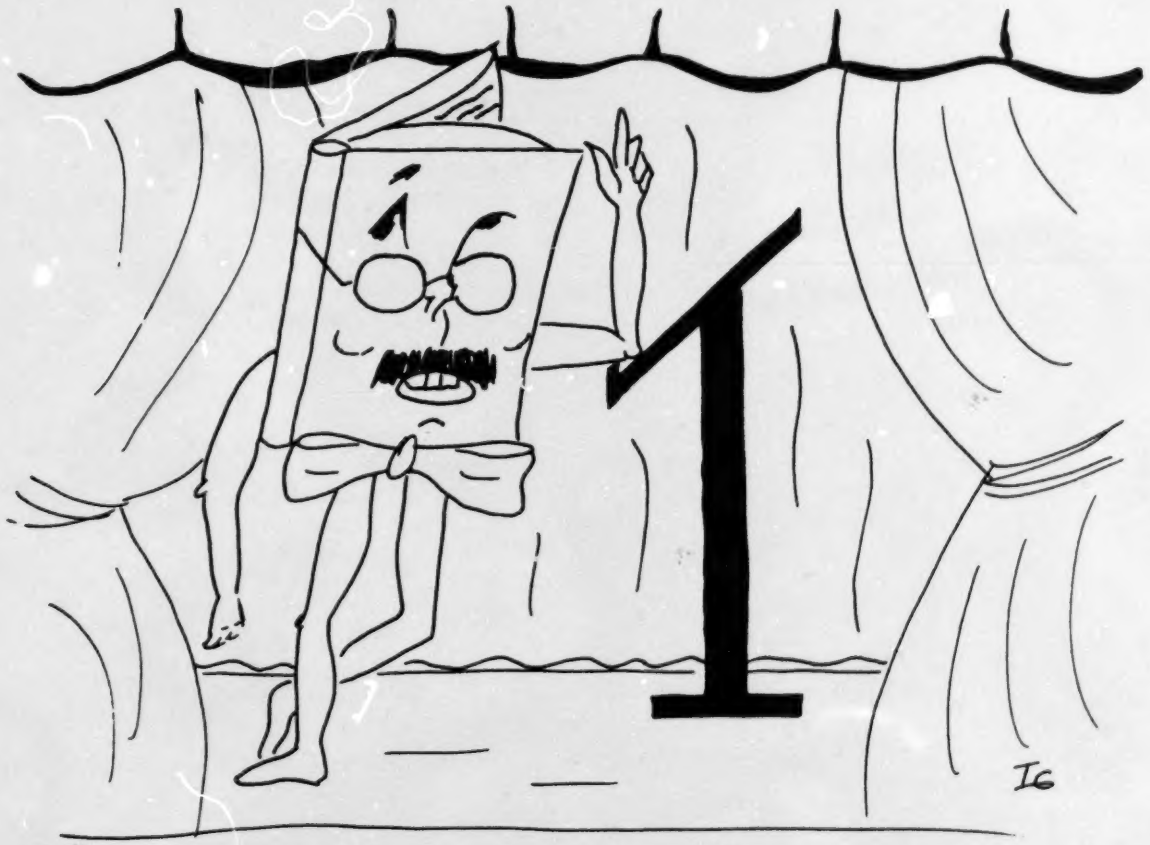
Q. What are a couple of good reference books for more information about publishing?

A. Marquis Who's Who. The Directory of Publishing Opportunities in Journals and Periodicals (5th ed.). Chicago: Author, 1981.

Van Til, W. Writing for Professional Publication. Boston: Allyn and Bacon, 1980.

Kudos

The acknowledgements you include in your publication should be simple and to the point. Try not to be gushy or elaborate. It is certainly appropriate to say "thank you" to contributors, reviewers, editors, printers, graphic illustrators, publication designers, and those folks or organizations who may have donated your publication's printing costs.



"I'd like to thank all those wonderful trees who gave their lives . . . ."

23

If you are running a project that is funded by SEP, you can take advantage of a program that gives you free technical assistance, helps you develop a product, and helps you find a publisher to get the product into the marketplace. The program is the Market Linkage Project for Special Education (LINC), and over the years it has helped dozens of projects get several hundred products into the marketplace.

LINC has established specific procedures for taking products to the commercial marketplace. Beginning with the time LINC receives the product, this is what happens:

- LINC develops a product profile. Each profile contains information about the product's purpose, uses, format, and organization; other commercially available products that are similar; current market conditions that will affect the product's publication and distribution; technical quality of audio and visual product components; editorial quality; and the need for any legal clearances (releases, potential copyright infringements, etc.).

- The Marketing Task Force (special educators, publishers, producers) reviews and evaluates each product for its commercial marketability. The Task Force then advises LINC on the most effective marketing strategy for a given product.

- Publishers across the country receive the LINC Product Alert, a quarterly publication which contains information (including a market prospectus) about products that receive favorable appraisal from the Task Force.

- To request products for review, interested companies can call LINC directly or use a reply form that accompanies each Product Alert. Publishers' conferences are also held so that interested organizations can see the products and speak directly to their developers.

- Once companies submit publication proposals for the products, LINC convenes a review panel to assess and analyze the bids. Production awards are offered to companies based on the information contained in their proposals.

- After the awards have been made, LINC arranges and completes license negotiations for the publication and distribution of the products. Final decisions are subject to the approval of the U.S. Department of Education. LINC assists publishers during publication activities, monitors license performance, and provides accounting services to the U.S. Department of Education.

LINC Resources, Inc.: 1875 Morse Road, Suite 225
Columbus, OH 43229
(614) 263-LINC

MAIL

Develop a contact list

Generate a list of names and addresses of all those who might receive some piece of information from your project. Separate this list according to general similarities of needs for information. For instance, a simple contact list for TADS might be set up as follows:

Key

1 Outreach projects
2 Demonstration projects
3 SIG projects
4 All state directors of special education
5 All state early childhood consultants
6 Early childhood research institutes

With this list, TADS can target specific groups or combinations of groups of projects and individuals. The use of subgroups assures that duplicate copies will not be mailed to those professionals who perform dual roles within their states.

Labels

Set up your contact list so it can be photocopied directly onto sheets of peel-and-stick labels. When it comes time for a mailing, simply choose the groups you wish to contact, photocopy those names and addresses onto sheets of labels, and you're ready to go.

Cost and regulations (at press time)

First class -- 20 cents for the first ounce; 17 cents for each additional ounce.

Book rate -- 63 cents for the first pound; 23 cents per pound for the next six pounds; 14 cents for each additional pound. Package must contain books or tapes. You may include form letters at the book rate. However, if you include a personal letter, you must pay first class postage for that portion of the package. Mark the outside of the package "Book Rate" or "Book Rate plus Letter."

Library rate -- 32 cents for the first pound; 11 cents per pound for the next six pounds; 7 cents for each additional pound. Package must contain books, tapes, or other library-related material. Package must be sent to or from a library (does not have to be a public library) and must contain material for loan or exchange -- not for sale. (See Book Rate, above, for regulations concerning enclosed letters.)

Bulk rate -- For nonprofit organizations: 4.9 cents per piece or 21.4 cents per pound, whichever is more. Permits cost $80.

Getting the word out

Know your local editors and writers at newspapers, radio, and television stations. This is a basic step. Editors and writers who know you are able to better appreciate the stories, press releases, and ideas you pass on to them.

Basic promotional hints

Press releases -- Be sure you have something to say, and say it clearly and simply. Remember to type your release and include your name and telephone as the contact person. Make your information clear in the opening paragraph. Use only one side of a sheet of paper. Never send sloppy or carbon copies.

Marketing your press releases -- Have a good press list which includes editors of daily and weekly newspapers, wire services, magazines, company publications, public information offices, radio and television news, hosts of talk shows, and public service directors at radio and TV stations. Keep your list up-to-date, and always use names whenever possible. Send your releases to the proper editor.

Press conferences -- Be certain the conference is necessary and that it will generate news of interest to reporters and editors. Give editors plenty of advance notice (evening TV news programs need their news in the morning, while morning newspapers need theirs in the afternoon or early evening). Put together a press kit of pertinent materials, and brief the person holding the conference so he or she knows what to expect (someone on your staff can play the role of reporter and generate possible questions). Make sure your microphones and other equipment work!

Radio and television appearances -- Be yourself; don't imitate others. Be informed, do your homework and know what you want to say. Be prepared for questions from left field; talk shows are interested in personalities, and talk show hosts are going to try to find the "real" you -- so stay on top of it and relax.

Speeches -- Do your homework; either write out the speech entirely or make notes of your key points. Keep it brief, and watch your audience for reaction. Use films and slide presentations only if they will stimulate interest and fit your subject. Don't wander -- you'll be doing well if you can get across one idea in a speech. Speak simply, concisely, and sincerely about your subject. Know your subject.

Use ideas

If you think you have a good story, talk it over with a writer who seems to have an interest in disabled people. You can easily find such a writer by reading your local newspapers and clipping articles concerning disabled people, noting the name of the reporter. If you find, and you probably will, a reporter who has several articles about disabled people and who writes impartially as far as you're concerned, you've probably found a contact who would be interested in developing more stories on disabled people.

Objectives

- What are the expected outcomes for your print product?
- What will users be able to do as a result of reading it?
- How do these specific objectives relate to the broader context of your Outreach project's mission?

Answers to these questions can be traced to two sources. The first pertains to the general context of the Outreach mission. The second source is the specific, targetted objectives of each individual publication.

Stated objectives guide the reader in terms of what he or she is supposed to extract from the publication. For example, will the intended audience:

a. ... become more informed about a particular early childhood special education subject or aspect of a model program?

b. ... be encouraged or moved to take a prescribed course of action such as adopting a project's model component or voting local tax funds to expand a project?

c. ... acquire new skills such as implementing particular preschool screening protocols?

d. ... change an attitude toward a particular proposition?

Prentice (1976) neatly sums up a viewpoint about objectives:

> Well-stated objectives serve several vital purposes in your communication planning: 1) Thinking them through helps you clarify for yourself what needs to be done in what priority; 2) Clear statement helps you communicate to others what needs to be done; 3) Well-stated objectives provide benchmarks to help make optimal decisions about how to use limited time and money resources; 4) Objectives provide criteria for performance so you can judge the effectiveness of various people and units working on the campaign as well as the effectiveness of the campaign itself.
>
> (p. 30)

PRODUCTION

Production is an essential part of the publication process. Indeed, many of the subjects discussed thus far in this report have been matters of production. Production is the acutal publishing of a written product. A written manuscript must be edited, proofread, typeset (optional; see "T") and proofread again. Paper and ink must be selected; size, shape, and binding determined; cover art generated; inside graphics completed; and quantity determined.

Many of these decisions will be made for you -- by the amount of money you have. The same publication can be produced at widely varying costs. Material can be photocopied at very low cost; printers call this process "photo-direct." Quality suffers a bit compared to offset printing, but again, it's a very cheap way to go. (The inside of this series paper was produced photo-direct; the cover was reproduced by offset printing.) If you do choose to pay for high-quality offset printing, size, shape, quantity, and type of binding may necessitate use of particular presses and other equipment which may affect cost.

Scheduling

A large budget will allow you to produce high-quality finished products. But problems may arise coordinating all the services you buy. Typesetting, outside editorial services, graphics, and offset printing all involve individuals and steps in a process.

Of course, you must pay for these services, but you must also coordinate the work so the process flows smoothly. More steps in any process usually involve more time for the coordinator -- checking, re-checking, scheduling, explaining, settling disputes, etc. Again, the result will be a high-quality printed product, but do you have the time to see it through?

Following is an amusing look at the problems of coordinating production of a print product (reproduced here with thanks to The Catholic University, Washington, DC).

The Publications Game

Here is a laugh-at-yourself game. Its purpose is to employ the *humorous to emphasize the positive values* offered in this publication. It should help you arrive at the **right method to achieve a better publication.**

– University Publications

The "Publications Game," (often called 'The Publications Maze') is played daily at nearly every university in the nation. Therefore, we proudly present for your education and enjoyment: "The Official Publications Game of CUA."

Since it is well known there are no rules in the publishing game, all you have to do is find yourself a marker, a die, and an opponent. Roll the die, in turn, and move ahead the indicated number of spaces. The player who successfully completes his publication first wins the game and may go directly to REPRINT CITY.

Keep your tongue in your cheek and have fun.

START HERE
armed with a smile and a great idea.

You arrive at the publications office with completed copy, photos, and a rough layout of what you want.

Congratulations, roll again. 1

You stop the publications director in the hall, saying, "I want to do a brochure; how long will it take?"
GO BACK TO START. 2

Go ahead to "6" 3

GOOD SHOW!
Your manuscript is relevant to your audience and is neatly typed and double spaced. Breeze over the the swinging bridge to number 9. 4

You're in the generation gap
You lose two turns.

Your manuscript and photos are 10 years old. You have blatantly disregarded the generation gap by jumping over it.
Wait two turns. 6

You failed to make a copy of your manuscript — the one you left on the bus.
GO BACK TO START. 7

You head a department other than art, yet you design your own brochure. ADD $300 to your printing cost for using four colors on a two-fold brochure. Fall into the generation gap when you faint upon seeing your bill. 8

You have successfully bridged the generation gap. Go on to TYPESETTING 9

CONGRATULATIONS from University Publications. You've chosen the correct typeface for your brochure.
Jump ahead 3 blocks. 10

When called to proof your publication, you think it "looks great" but believe "major rewriting will make it better!"
Fall into deep water under Generation Gap Bridge. Stay there two turns. 11

Your cousin's horizontal art work doesn't fit your vertical panel. See U.P. 12

Artist arrives on time for 1:00 p.m. appointment. You are still out to lunch. Artist leaves. Stay out to lunch. Roll a three before you proceed. 13

You meet with artist. Specify 9 x 12 brochure. But have enough copy for a 9" x 16". Go to edge of page and jump off. 14

You have asked a skillful artist to design a brochure. When he comes back, you decide that art is too far out. You forget that your audience is of college age. Go back to the generation gap and jump in head first. 15

It is Friday afternoon and the typeset copy is back for proofing. You decide to let it go until Monday morning when you are "fresh." Have a nice weekend. You have lost two days in completing your work. 16

Monday morning and everything breaks loose. Give type galleys to someone handy to proof. Call artist to come and get galleys for paste-up. 17

Your proof-reader is "tops" in his math, a subject not necessarily related to spelling.
Stay put indefinitely. 18

Printing an inexpensive, A-1, job over the weekend results in a CHEAP, 2-3 job on Monday morning.
Have a pleasant week. 19

You want a single sheet announcement, printed in black ink by the same printer you had last time (10 years ago). He has become a million dollar venture using only 4-color web presses. You can't employ him, you pout. Go down the garden path and cry in solitude for one turn. 20

Your brother-in-law has a printer who will do your brochure cheaply. Let him take you by the hand and lead you down the garden path. When you get down to the end, turn around and find your own way back. 21

Your self-mailing folder with application-for-admission form is finally finished. Now try mailing it without the bulk rate number that you forgot to give the printer. Go ahead to Envelope City. 22

BLUELINE BOUTIQUE
Everything you've ever heard about printing is true, such as once you have a blueline, the job is practically done. Don't believe it. Read your blueline carefully, then go back to start because you decide that about 10% needs re-wording. 23

You are a VIP. You work in a thick-walled ivory tower, way up where no one can reach you. You order a brochure to be done in less than 24 hours. You lose quality, money, and five turns. 24

Checking final blueline bores you. Go astray. 25

If you landed here by rolling a 4 on your mother's birthday, go on to Reprint City. Someone has to win this silly game. 26

Now that you have been astray, repent by going back to typesetting and get it right.

Your publication is finally finished. You could go straight to Reprint City except that the cover reads: the Catholic University of America. Go all the way back to No. 9. 27

Forgot the envelopes? Go back to PRINTING and get some. 28

ENVELOPE CITY

You are out to lunch when the delivery man arrives with 10,000 brochures. He takes them back to the printer. It isn't your fault. You receive delivery when you've rolled a zero. You also win the game. 29

OUT TO LUNCH

CONGRATULATIONS!
YOU WIN!
. . . some — You lose some. 30

REPRINT CITY
where all your dreams come true. You get a nice note about your publication from the president's office and may order as many reprints as you want. 31

QUESTIONNAIRES

Outreach projects frequently use questionnaires to collect data or elicit responses from people about their needs, feelings, views, and behaviors toward themselves or other objects. A powerful and useful tool for gathering information, questionnaires can help you identify staff development needs, obtain feedback after workshops and demonstration visits, or learn about parental opinion of the quality of children's programs. Please remember, however, that the power and usefulness of this tool are directly related to the quality of care you give to the questionnaire's construction.

As with other print products, care must be taken in the planning, writing, and production of a questionnaire. For example, on the production side, the impact of a well-written questionnaire can be negated simply by typographic errors or blurred or unclear copy. A respondent will not be inclined to take seriously a messy questionnaire. Photocopies generally are clearer than mimeographs, and the former make the instrument look more professional. Finally, nothing takes the place of a good proofreading.

For more information about questionnaires, please refer to the TADS paper Guidelines and Criteria for Constructing Questionnaires, by Covert and Suarez (1982).

Review & Revision

Review

Review is a form of critique necessary to maintain or achieve high-quality outcomes. Crawley et al. (1981) of LINC Resources at Columbus, Ohio, and the NETWORK at Andover, Massachusetts, urge developers to consider the following critique factors:

1. Content

   a. Appropriateness: Is the subject matter appropriate to the target audience? Is the manner of presentation appropriate?

   b. Correctness: Is the information presented in the product correct? If it is controversial, can it be documented by accepted authorities?

2. Objectives

   a. Clarity: Are the objectives stated clearly and simply?

   b. Appropriateness: Are the objectives appropriate for the intended audience of the product?

3. Scope

   a. Adequacy of objectives: Is the scope of the information presented adequate to achieve the stated objectives of the product and appropriate for the learning levels of the intended audience?

   b. Content relevance: Is there so much information that the audience might become confused and lose sight of the main points outlined in the objectives? Is there so little information that the audience will likely never reach the product's objectives?

   c. Activities: Are activities suggested throughout that will reinforce and expand comprehension of the content?

4. Sequence

   a. Logic: Are the sections of your product, and the information in these sections, presented in a sequence that makes sense?

   b. Ease of comprehension: Is the sequence of the information easy for the intended audience to follow? Will the sequence help the audience understand the content?

5. Instructor's Manual

   a. Background: Is enough background content information provided to familiarize even an inexperienced instructor with the subject matter? Is it clearly presented? If the product assumes a certain level of background knowledge on the part of the instructor, is this clearly stated?

b. Instructions: Are instructions for the product clearly stated and well organized? Will the instructor know how to use the material effectively? Are there effective pacing suggestions? Do the instructions suggest ways to adjust the pacing for different types of learners? (The instructor's manual, in a sense, is a technical manual, and should be written in technically specific language.)

(pp. 33-35)

Additionally, technical considerations which must be weighed include production methods, quality, language, and fairness. Lastly, consistency of objectives and headlines should be examined.

Reviews which provide a fresh point of view can be accomplished in a number of ways. One method relies on an internal critique by your staff, colleagues, parents, or advisory board. A second approach involves outside readers and experts unfamiliar with you and your work. A third way entails field-testing -- a formal try-out and evaluation of a print product such as a self-instructional module or unit. Finally, a print product may undergo the rigors of validation to verify that it indeed accomplishes its aims.

Revision

Revision is a creative process where information from the review is used to make changes in your product.

Weiler and Boardman (1981) offer some sound advice about revisions:

> Although you are the expert, and your observations and statements are products of reflection, research, and practice, you may find that what you wrote in your first draft is not what you thought you said, nor is it stated clearly or concisely. It is difficult to edit your own writing, but a useful tactic is to ignore your draft manuscript for at least three days. Then, consider yourself as an anonymous reader and read the manuscript as if you have never seen it. You may be surprised at how differently you perceive relationships and at how dull and lifeless your inspired phrases and cogent reasoning may seem in the cold light of objectivity.
>
> In editing for style and format, use the submission requirements for your chosen journal as your guide and refer to the recommended style book. In addition, you may want to refer to other references.
>
> Although early drafts of the manuscript may not meet publication standards, you must remain firm. A survey of published authors shows that no magic number of drafts makes an article ready for publication. Commonly, articles are rewritten four or five times before being mailed to an editor.
>
> (p. 2)

Style

The style of your written products is very important. Style embodies and conveys a particular manner, tone, or treatment of expression. Of course, style relates directly to your publication objectives, audience, content, and format of publication.

Style can be thought of in three ways -- academic, expository, and creative -- which relate to one another:

- Academic -- quite structured and makes use of data, footnotes, and citations. Publication formats are typically journals, JDRP submissions, and research reports.

- Expository -- not as structured as academic; stresses conveying and explaining information. Publication formats are typically manuals, occasional papers, news releases, and questionnaires.

- Creative -- an imaginative, free-flowing use of words; seldom contains citations or data. Publication formats are typically feature news stories, collections of short essays by children and families, brochures.

Regardless of style, Outreach writers must adhere to high-quality standards of clarity, accuracy, and precision.

Kurt Vonnegut gives this advice in his essay "How to Write with Style" (reprinted with thanks to International Paper Company, New York City):

> Why should you examine your writing style with the idea of improving it? Do so as a mark of respect for your readers, whatever you're writing. If you scribble your thoughts any which way, your readers will surely feel that you care nothing about them. They will mark you down as an egomaniac or a chowderhead -- or, worse, they will stop reading you.
>
> The most damning revelation you can make about yourself is that you do not know what is interesting and what is not. Don't you yourself like or dislike writers mainly for what they choose to show you or make you think about? Did you ever admire an empty-headed writer for his or her mastery of the language? No.
>
> So your own winning style must begin with ideas in your head.
>
> ** Find a subject you care about.
> ** Do not ramble.
> ** Keep it simple.
> ** Have the guts to cut.
> ** Sound like yourself.
> ** Pity the readers.

As you can see, typesetting gives a nice, professional look to printed copy. But typesetting requires money, time and expertise.

Money

Typesetting charges vary. For instance, this page cost $15 to typeset. Of course, typewriter type is perfectly legible, but what a difference!

Time

Typesetting requires time for the typesetter, time for an additional proofreading stage, and time for a graphic artist to "paste-up" the copy into finished pages (typeset copy usually is produced on a continuous roll of photographic paper).

Expertise

Certain typefaces are intended for display or headlines. Some of these faces are very ornate and can effectively create a certain visual mood. However, these faces can be extremely difficult to read in blocks of continuous text. Italic faces add emphasis and can create a pleasing visual break, but again, these faces can be hard on the eyes. An expert editor or typesetter is familiar with accepted rules concerning typesetting and readability and can visualize a final product in a given typeface before any work is done.

Type must be "specified"—that is, line length, size of type, amount of space between lines (leading), and format (margins flush or ragged) must be determined. A typesetter or professional editor can help with these questions.

Advantages

- Pleasing visual presentation and high readability
- Small typeset copy is easier on the eye than small typewriter type. So, jobs can be made smaller and less expensive—if typesetting costs do not eat up the difference.
- Provides a wide range of type sizes that can visually outline your text into sections and subsections.
- **Bold** and *italic* type, which are more effective and more visually pleasing than underlining, can be used to add ***emphasis.***
- When printing photo-direct (photocopying), a choice of a heavy typeface will offset some of the loss of quality inherent in that type of reproduction; generally, typewriter type is thin and prone to "drop away" after photo-direct reproduction.

User's Guide

Crawley et al. (1981) make the following points about the necessity and nature of user's guides:

> If you are developing student instructional or teacher (specialist) training products, it is generally desirable to have an instructor's manual to accompany both the prototype and the final version of the product. This manual should contain clear and specific instructions for using the product, prerequisites and background material, suggestions for the instructor on leading discussions, sample questions to ask, and sequence and pacing suggestions. Information concerning assumptions and objectives, on which the material is based, should be included, as well as any cautions or disclaimers.
>
> The instructor's manual should provide step-by-step instructions on how to use your product. If you spent a great deal of time developing your product and you don't provide any instructions on how to use it, the material may not be used appropriately. If you are making assumptions about the trainer's or teacher's knowledge of the subject area, make certain that you tell him or her about it. Provide everything possible to insure that your product is used as you intended. Otherwise, it might fail, not because of the quality of your training program, but because of the quality of the trainer's instructions.
>
> (p. 29)

VOCABULARY

Are your words appropriate? Are they and your overall writing difficult for your intended audience to understand? If you have doubts or concerns, you may wish to measure your print material for readability.

One frequently used system was developed by Gunning and his associates as a means for measuring and comparing the complexity of prose. As Gunning (1964) states about his Fog approach:

> The Fog Index is based upon counts of long words and of sentence length. It includes a factor to make it represent the approximate number of years of schooling needed to readily comprehend the prose being tested. Thus, the higher the Fog Index, the harder the reading.
>
> (p. 9)

Consult our bibliography for a full reference to this text.

"Keep it simple. Shakespeare did, with Hamlet's famous soliloquy."

Cartoon courtesy of International Paper Company

By Edward T. Thompson

Editor-in-Chief, Reader's Digest

International Paper asked Edward T. Thompson to share some of what he has learned in nineteen years with Reader's Digest, a magazine famous for making complicated subjects understandable to millions of readers.

If you are afraid to write, don't be.

If you think you've got to string together big fancy words and high-flying phrases, forget it.

To write well, unless you aspire to be a professional poet or novelist, you only need to get your ideas across simply and clearly.

It's not easy. But it is easier than you might imagine.

There are only three basic requirements:

First, you must *want* to write clearly. And I believe you really do, if you've stayed this far with me.

Second, you must be willing to *work hard*. Thinking means work—and that's what it takes to do anything well.

Third, you must know and follow some *basic guidelines*.

If, while you're writing for clarity, some lovely, dramatic or inspired phrases or sentences come to you, fine. Put them in.

But then with cold, objective eyes and mind ask yourself: "Do they detract from clarity?" If they do, grit your teeth and cut the frills.

Follow some basic guidelines

I can't give you a complete list of "dos and don'ts" for every writing problem you'll ever face.

But I can give you some fundamental guidelines that cover the most common problems.

1. Outline what you want to say.

I know that sounds grade-schoolish. But you can't write clearly until, *before you start*, you know where you will stop.

Ironically, that's even a problem in writing an outline (i.e., knowing the ending before you begin).

So try this method:

- On 3"x 5" cards, write—one point to a card—all the points you need to make.
- Divide the cards into piles—one pile for each group of points *closely related* to each other. (If you were describing an automobile, you'd put all the points about mileage in one pile, all the points about safety in another, and so on.)
- Arrange your piles of points in a sequence. Which are most important and should be given first or saved for last? Which must you present before others in order to make the others understandable?
- Now, *within* each pile, do the same thing—arrange the *points* in logical, understandable order.

There you have your outline, needing only an introduction and conclusion.

This is a practical way to outline. It's also flexible. You can add, delete or change the location of points easily.

2. Start where your readers are.

How much do they know about the subject? Don't write to a level higher than your readers' knowledge of it.

CAUTION: Forget that old—and wrong—advice about writing to a 12-year-old mentality. That's insulting. But do remember that your prime purpose is to *explain* something, not prove that you're smarter than your readers.

3. Avoid jargon.

Don't use words, expressions, phrases known only to people with specific knowledge or interests.

Example: A scientist, using scientific jargon, wrote, "The biota exhibited a one hundred percent mortality response." He could have written: "All the fish died."

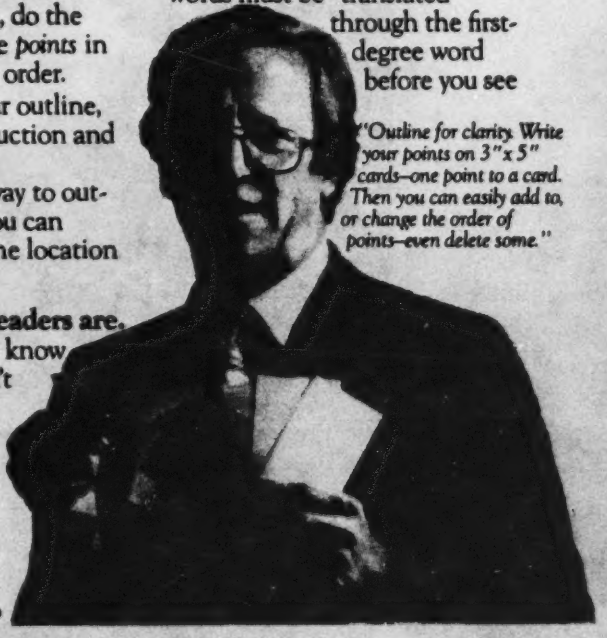
4. Use familiar combinations of words.

A speech writer for President Franklin D. Roosevelt wrote, "We are endeavoring to construct a more inclusive society." F.D.R. changed it to, "We're going to make a country in which no one is left out."

CAUTION: By familiar combinations of words, I do *not* mean incorrect grammar. *That* can be *un*clear. Example: John's father says he can't go out Friday. (Who can't go out? John or his father?)

5. Use "first-degree" words.

These words immediately bring an image to your mind. Other words must be "translated" through the first-degree word before you see



"Outline for clarity. Write your points on 3"x 5" cards—one point to a card. Then you can easily add to, or change the order of points—even delete some."

"Grit your teeth and cut the frills. That's one of the suggestions I offer here to help you write clearly. They cover the most common problems. And they're all easy to follow."

the image. Those are second/third-degree words.

First-degree words	Second/third-degree words
face	visage, countenance
stay	abide, remain, reside
book	volume, tome, publication

First-degree words are usually the most precise words, too.

6. Stick to the point.

Your outline– which was more work in the beginning–now saves you work. Because now you can ask about any sentence you write: "Does it relate to a point in the outline? If it doesn't, should I add it to the outline? If not, I'm getting off the track." Then, full steam ahead–on the main line.

7. Be as brief as possible.

Whatever you write, shortening–*condensing*–almost always makes it tighter, straighter, easier to read and understand.

Condensing, as *Reader's Digest* does it, is in large part artistry. But it involves techniques that anyone can learn and use.

• *Present your points in logical ABC order:* Here again, your outline should save you work because, if you did it right, your points already stand in logical ABC order–A makes B understandable, B makes C understandable and so on. To write in a straight line is to say something clearly in the fewest possible words.

• *Don't waste words telling people what they already know:* Notice how we edited this: "Have you ever wondered how banks rate you as a credit risk? ~~You know, of course, that it's some combination of facts about your income, your job, and so on. But actually,~~ Many banks have a scoring system...."

• *Cut out excess evidence and unnecessary anecdotes:* Usually, one fact or example (at most, two) will support a point. More just belabor it. And while writing about something may remind you of a good story, ask yourself: "Does it *really help* to tell the story, or does it slow me down?"

(Many people think *Reader's Digest* articles are filled with anecdotes. Actually, we use them sparingly and usually for one of two reasons: either the subject is so dry it needs some "humanity" to give it life; or the subject is so hard to grasp, it needs anecdotes to help readers understand. If the subject is both lively and easy to grasp, we move right along.)

• *Look for the most common word wasters:* windy phrases.

Windy phrases	Cut to...
at the present time	now
in the event of	if
in the majority of instances	usually

• *Look for passive verbs you can make active:* Invariably, this produces a shorter sentence. "The cherry tree *was* chopped down by George Washington." (Passive verb and nine words.) "George Washington *chopped* down the cherry tree." (Active verb and seven words.)

• *Look for positive/negative sections from which you can cut the negative:* See how we did it here: "The answer ~~does not rest with carelessness or incompetence. It lies largely in~~ having enough people to do the job."

• Finally, to write more clearly by saying it in fewer words: when you've finished, stop.

Writing clearly means avoiding jargon. Why didn't he just say: "All the fish died!"

Edward T. Thompson

Years ago, International Paper sponsored a series of advertisements, "Send me a man who reads," to help make Americans more aware of the value of reading.

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X-RATED MATERIAL

In the early 1960's, publication developers began responding to the sensitive issues of sexism and culture, age, and handicap bias. The Council on Interracial Books for Children (1841 Broadway, New York 10023) has provided leadership in the development of various guidelines and checklists to help us all think about a host of concerns such as:

- How do we visualize handicapped and culturally different children in our products?
- What words to we use to characterize the handicapped and culturally different?
- Are positive role models portrayed?

Avoid or minimize dull or drowsy writing and packaging.

ZYMURGY

Webster's New Collegiate Dictionary defines zymurgy as a branch of applied chemistry that deals with fermentation processes.

Writing, like the chemical process of fermentation, takes time.

We will serve no line before it's time.

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The U.S. Department of Education (through SEP and its RFP 82-043 and contract award) charged TADS to provide information services to assist HCEEP Outreach projects in three primary areas:

1) to develop and streamline Outreach product development, packaging, and distribution capabilities;
2) to support Outreach efforts involving communication strategies and relationship building with local and state agencies;
3) to respond to field-initiated needs or concerns with ideas that relate to the Outreach mission.

According to SEP, information services will be provided mainly through the preparation and distribution of four series papers per year. Ideas for topics and contributors are most welcome.

* * *

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